

O'Hagan gives this vivid picture of a Fourteenth street restaurant:
All the tables are filled. Here sits, preened for attention, perhaps, the party of American actors and actresses who have come down to that admirable German school of their art on Irving place. From the opera-house a mile to the northward rolls in the stout gentleman, who, an hour past, was break-



OSCAR AUGLAND.
In "The Royal Chef," at the Salt Lake Theater, Monday, Tuesday and Wednesday.

ing young ladies' hearts as Faust or Tristan. His table is awaiting him. The teller—no garçons for you here!—slides over to it, straightens the inclined chair, pulls it out, and Herr Weiss-Nicht-Wer waddles beamingly to his place, where he is joined by his customary companions. Faust eat an onion sandwich? Ach weh! It cannot be—Tristan degrades his voice to demand leberwurst and Pilsener! Even so. There is no demand for nightingale tongues at all.

Eleanor Robson is not only a prominent actress, but she has the advantage of being the daughter of Mrs. Madge

Carr Cook, who is at present delighting the staid Britishers, as she has been doing for the past six months, with her "Mrs. Wiggs of Cabbage Patch" fame. Miss Eleanor visited her parent during the summer just ended, and when she was not receiving social attentions she attended the theater.

It is impossible to stifle criticism of the drama. In the absence of professional critics there would be a return to those old conditions when the playgoers themselves sat in prompt judgment on a new play, and were, as Ciber tells us, "like hounds" waiting for the carcasses to be thrown to them. Those boisterous methods are gone, and gone, too, are such critics as George H. who thought little of shouting from the royal box, "This is d—d stuff!" If the critic of today, with his quieter methods, cannot always prophesy smooth things of the wares offered for public entertainment, the theatrical manager should take refuge in philosophy, and remember that the pen which sometimes writes adversely may for that reason have more potent influence on the box office receipts when it turns to eulogy.

Lawrence D'Orsay, co-star with Cecilia Loftus in "The Lancers," will be seen in a special series of matinees of "Ben Brummel" during his engagement with Miss Loftus in "The Lancers" at Daly's theater, New York, in December and January. Arrangements to this end are now being made with the estate of Richard Mansfield. They are in line with the wishes of the latter, as he often said he believed Mr. D'Orsay would make an ideal Ben. Though of course he would permit no one but himself to present the play during his lifetime.

Harry B. Smith, he who can turn out a libretto while you wait, wrote the book of "The Parisian Model," and he states that neither he nor Max Hoffman, the composer, made any changes until after the first five performances. "We simply sat in front and watched. For one audience teaches us more than five years of dress rehearsals. We noted the applause—saw what points told. We noted what did not seem to go. Jotted these things down and profited accordingly. The ideas our audiences gave us were legion. For an audience is a study in itself. It differs, not only in different cities, but in the same cities on different nights. It depends largely on what it has had to eat, and the weather."

They have had a novelty in Paris, a play which might seemingly be translated for English or American performers without omissions, and which has a story which might as readily have occurred to an American or English dramatist as to its author, M. Sabatier. This simple and wholesome play—judging by the synopsis—is called "Maman Robert," and was produced at the Theater Antoine. The central figure is not a woman, but an older brother who takes a motherly care of his younger and half-witted brother. Of course, among the sacrifices required of the elder brother is that of the girl whom

he loves, seeing that the sheltered Pierre has fallen in love with her also. That situation has been used before, but it is so effective that no dramatist could be expected to overlook it. In this case the woman loves the younger and simple-minded Pierre, and the separation of the brothers is brought about through her. After marriage "Maman Robert" directs Pierre's conduct quite as carefully as before, and the new wife, with quick jealousy tells him that he is a nuisance and a meddling hen-

"Checkers." The play made more than \$50,000 last year, according to the proprietors of the production.

George M. Cohan is at work on a musical comedy for his own use, to be called "The Man Servant." He will endeavor to make a star part of a young Japanese valet, with less than 100 words of talk.

George Broadhurst has completed the



ALPHIE JAMES,
With Louis James, at the Salt Lake Theater, Thursday, Friday and Saturday Nights.

husky. The elder is consoled for the shock by a charming girl whom he might have married earlier had he been less absorbed in the care of his ward. The play is said to be interesting and agreeable.

Sam Bernard is to have a new musical comedy by Harry B. Smith, called "The Happiest Man in Town." He will, however, play a short season in "The Rich Mr. Hoggenheim" before opening in the new comedy.

Miss Ada Rehan, who has for some months been resident in England, is expected to arrive in New York this month. Her numerous friends will learn with pleasure that her health has been benefited by a long rest. Miss Rehan, however, will not, at present, return to the stage.

In some "chorus girl" correspondence in one of the illustrated magazines, one of the thrifty tribe is quoted as saying that the Pittsburgh stage door Johnny is "the easiest money, the roughest mannered and the biggest fool in the United States."

It is interesting to note that twenty years ago, when Bronson Howard and several other native dramatists formed the American Dramatists' club, women were not eligible to membership. Now the women dramatist is a factor to be reckoned with.

An American manager who started for New York said to his London agent in parting: "Now, after the play is produced, please don't cable me 'Great success.' Send money."

John N. Edwards, night editor of the St. Louis Republic, and William V. Brumby, city editor of the same paper, have completed the libretto of "Coronado," a new comic opera of the Mexican frontier.

"What is your idea of a classical music?"
"Well," answered Mr. Cumrox, "as I understand it, a classical piece is something that is very hard to play, written by someone whose name is very hard to pronounce."—Washington Star.

A new play called "Servants in the House" is to be offered by Henry Miller, with Walter Hampden as the star. The author is Charles Band Kennedy, who is the husband of Edith Wynne Mathison, pleasantly remembered for her artistic work in the morality play "Everyman."

Hans Roberts again heads the east of

scenario of a play in which Douglas Fairbanks is to "star" next season.

Herbert Kelcey and Miss Effie Shannon began their season October 14 in a new play called "Bridge." Miss Alice Ramsay is the author.

Miss Julia Marlowe is touring abroad, and will spend the month of October making a pilgrimage to the Holy Land. She will return to New York on November 15 to begin rehearsals.

Sig Novelli will set sail for this country October 18. He will open his season in New York with one of his last year's successes, "Papa Lebonnard."

Marie Droun, wife of Charles Hanford, underwent a severe surgical operation several weeks ago and after a critical illness is now on the road to recovery. Mr. Hanford opened his season in Louisville last Monday.

Harry Beresford has obtained from the Shuberts the road rights of "The Other House," the comedy by Edward and Harry Paulson, lately presented in New York. Beresford's tour begins the 26th of this month under the direction of C. H. Packard.

"The White Hen" closed its season last Saturday night in the West, and Louis Mann and his wife, Clara Lipman, will finish the season in a new play of which the latter is part author. Rehearsals start in New York this week.

Arnold Daly has been induced by Percy G. Williams to play one week at the Orpheum, Brooklyn, before he opens his season at the Berkeley Lyceum. He will use Bernard Shaw's "How He Lied to Her Husband."

Mabel Brownell has secured her release from a vaudeville contract with Samuel H. Wallach & Co. to accept the post of understudy to Margaret Illington in "The Thief," under the management of Daniel Frohman.

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"WHERE DO YOU THINK THAT MAN WILL LEAD YOU TO?
WHAT DO YOU THINK WILL BE THE END?"

SCENE FROM "WHY GIRLS LEAVE HOME," AT THE GRAND THEATER, ALL WEEK, STARTING TONIGHT.